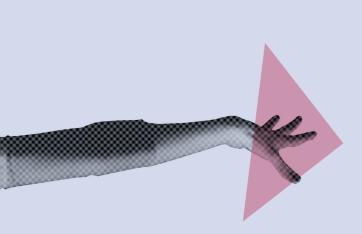
HELLO!

THANK YOU FOR WATCHING THE VIDEO, HOPEFULLY BOTH THE VIDEO AND FANZINE CAN BE USEFUL RESOURCES TO YOU AND YOUR COMMUNITY!

This project explores how the concept and practice of TRANSLATION can be used to create more INCLUSION and INTEGRATION within the dance world. Whether it be a dance class, workshop, club space or your bedroom. Everybody is a dancer, and everybody deserves the space and freedom to express themselves and their bodies!!! This fanzine has been made to share exercises and games for working with language, technique and interpretation within integrated and inclusive dance.



SO JUST TO RECAP FROM THE VIDEO WHAT IS TRANSLATION? INCLUSION? AND PHYSICALLY INTEGRATED DANCE?

- The term TRANSLATION is to talk about the changes and alterations that we make from one thing to another. How can we translate one word to another, one movement to another, one body part to another or one context to another?
- Translation is about adaptability. We can all be expert TRANSLATORS.

 The word INCLUSION is being used in specific relation to INTEGRATED DANCE contexts, meaning the spaces where we work and learn with and from the body. Inclusion is the involvement of all marginalised groups; inclusive spaces are intended to be open to all body types and identities. Inclusion does not mean ignoring or pacifying these differences, it acknowledges diversity and collectively
- works to create spaces that attempt to meet the needs of all of us.
 PHYSICALLY INTEGRATED DANCE is part of the disability movement, which recognizes and celebrates the first-person experience of disability through artistic and creative means. This term is used to talk about dance spaces and contexts that work with the diverse abilities of all of us.

At the back of this document, there is a small appendix giving definitions of other terms used throughout this fanzine.

Before we begin, please remember to keep conscious of all the themes covered in the video when exploring these exercises. Using check ins, trying to avoid assumptions, having good intentions of each other, using accessible language, being conscious of ourselves and others, practicing consent and most importantly having lots of FUN!!!!

OKAY, SO LET'S BEGIN BY LOOKING AT LANGUAGE AND TRANSLATION

Language can be complicated, whether we are speaking different languages, or the same one, words can make us feel excluded or included. LANGUAGE is a big part of TRANSLATION.

By being more aware of the language we are using, we can better support each other to feel included. Whether

By being more aware of the language we are using, we can better support each other to feel included. Whether verbal language, body language or sign language, being open to learn and adapt how we use LANGUAGE is a big player in being a wonderful TRANSLATOR and in creating more inclusive spaces.

HERE ARE SOME IDEAS.

It's important to think about how you translate and apply what you are teaching or learning, do your research and always try to be adaptable, working in collaboration with your community. Use words, images and themes that work for the people you are with.

- There are many differences between us. Enjoy getting to know each other, be sensitive and be curious and remember to try not to assume.
- Learning any new language can be a difficult task, try to enjoy sharing new terms with each other. Thinking of the accessible language that works for you and sharing it with those around you.
- When we are translating something or recreating a term, sign or image within your group. Try to stick to them. Consistency can be a huge support for all of us. Making
- new systems and adaptions common and easy to remember for everybody.
 Use visual prompts in the space to support each other! Repetition is important and can build security within us all too. Play games with the words and ideas you are using, like playing name games,

you can do the same for any new term or concepts you and your group want to remember.

OKAY LET'S LOOK AT SOME EXERCISES. .

ACTIVE WORD WARM UP

Begin in a low position by warming up two of your upper limbs and finding a connection to the ground. Let the warmth from this part of your body travel up to warm your face and the rest of your body. Think of it as a self-massage or warm up technique. Then using the following action words to explore how they feel in your body.

Expansion and contraction. Folding and unfolding. Twist and Untwist.

This exercise is about how we can each translate these words and actions within our own bodies. You could say the words or have them written and visible in the space. You could also use or create signs or images that represent these words.

You can then invite participants to create and add in more action words and explore how the body responds to them. For example, accelerate, jolt, smooth,

7 FRUIT SALAD GAM

In your group, select 4 different fruits. For example, BANANA, APPLE, MANGO AND PINEAPPLE. You could think of the fruits that are common to the place that you are working in, or to the current season. Making it relevant to your specific context and community.

Next, each fruit has an action. For example.

contact for example. You and your partner choose.

APPLE - Is a greeting, it could be a hug or a handshake with another person in the group.

BANANA - Is a pull, finding a stretch or a pull with another person in the room.

MANGO - Is a push, finding a way to give and explore pressure and balance with a partner.

PINEAPPLE - Is any form of contact, it could be a balance, or a simple point of contact, hands to hands or eye

The group has different partners for each of the different fruits and actions. Each time someone shouts, signs or shows the different fruits, the group responds by finding their partner and doing the action. The fruits could be communicated by using Image cards or the relevant sign language. There are many simple ways of communicating without using verbal communication.

The game can develop, exploring different speeds and patterns of creating the fruit salad that you want to eat!!! The game can also be used to create sequences and help build movement material. Using and creating transitions between each fruit, for example, roll away, melt, run, fold or explode. Using other descriptive words to help create fluid movement transitions.

Enjoy making and playing with your delicious fruit salad!!!

IMAGERY AND TRAVELLING

There are many ways of exploring how to travel around the space in your classes and many ways to support people to explore their own bodies and the many ways to move them. Thinking of how we arrive from one part of the room to another. This exercise is thinking about language to create imagery to help us to find new ways of moving.

For example, be small like an ACORN, be wide like an OAK TREE, be tall like a PINE TREE, be long like a RIVER, be curved like a

Thinking of qualities also, for example, move SHARPLY like a ROBOT, move FLUIDLY like WATER, move HEAVILY like a ROCK or SHAKE like a MARACA, be playful.

Imagery can be an amazing way to help visualise and imagine how to occupy and move in our bodies. Again, think always of your context and your community, what words and images are most relevant and accessible to the group. Thinking of the best way to communicate also, whether with words, signs, Makaton, imagery, sound or writing. Be imaginative

Think of these exercises as prompts to travel across the space, or with a partner to create small sequence work. Think about different body parts, whether it's with the whole body, or just the upper limbs or only the face for example.

4. IM Thi pla

IMPROVISATION STORY TELLING

This is a simple exercise where each person is encouraged to work using personal material. Each person chooses a place or an environment. It could be your bedroom, house, the park, the ocean, wherever or whatever each person chooses. Then using an 8-count rhythm, each person creates a movement sequence using their body and gestures to describe, however literally or abstract that place. The pace of the 8 counts can be adapted for the group and their needs, but the idea is there is a collective rhythm that each person works within.

Then as a group you can use this rhythm to share in watching each person's sequence. Creating a movement wave of unique solos, each one telling the story of their place.

of unique solos, each one telling the story of their place.

If working as wheelchair-based choreographer or working with a population of predominantly based wheelchair users, why not teach and or create unique classes for wheelchair techniques. If there are people in the class who do not use wheelchairs, it can also be a wonderful exercise in translation for them too, adapting the movements for their own bodies and challenging our notion of a neutral starting position.

WHEELCHAIR TECHNQUIES

Half or Full Bend Sequence

ALWAYS REMEMBER TO USE THE SPACE, THE BARS and THE FLOOR as supports for learning and adapting the sequences and techniques. Using the space to help adapt the choreography or technique that you are teaching.

5-6-7-8 turn yourself around Do this pattern two times using your narrow base, then find a wider base in your body and repeat the whole thing two times.

Start with a narrow base in your body. Meaning two points of contact with the floor and call this position 1.

1-2, 3-4 find a half bend in your body and stretch. Do this 4 x 2-8 counts

1-2-3-4-5-6-7-8 find a full bend in your body and stretch

1-2-3-4 find a rise in your body and return to your narrow base or position 1.

5-6, 7-8 find a rise in your body and return to face towards a diagonal.

Then repeat the whole sequence to the side and to the back. Then using 8 counts of free movement to begin and repeat the whole sequence to the left side of the body.

5,6,7,8 POINT, BEND and BRUSH in a circular motion, extending the limb towards the front and then closing to change direction.
1,2,3,4 half bend left as you extend right limb backwards, circling your limb around to the front and then closing to be in a parallel position again.

Extension Sequence This sequence can be done using you upper or lower limbs, find the best way for you and your body. Start in a closed parallel position facing towards "downstage" or a front. You can decide where this is in the room. 1,2,3,4 extend the right limb towards the front using POINT, FLATTEN, FLEX AND FLATTEN.

Here are two examples of different technique-based movement phrases, to show how we can use translation to teach and learn more classical dance techniques in more accessible ways.

MOVEMENT PHRASES FOR EVERYBODY

The person teaching, then shares the 2nd and 3rd parts of their sequence in the same way. Each time primarily sharing and then giving time for everybody to mark it out from memory and adapt it for their body. At the end you can split into small groups and share each person's version of the sequence that you just learnt. Splitting the original sequence, it into 3 sections is a suggestion, it could be more or less depending on the material they have.

For example, when I learnt this exercise, I was taught a short sequence by a wheelchair user, at one point the dancer turned on their wheels and span 360 degrees in their chair. From my memory, I recalled the spin but found a way to create my own version, using the floor. Another person found a way of spinning on their feet, and another person found a spin in their wrist.

This exercise explores technique and memory. Memory is also a technique!

This exercise uses material that has already been made or that somebody already knows. I person in the centre of the space shows the first part of a sequence to the whole group, each person watches and observes, or is given a verbal description of the sequence so they can follow. Then each person is given 5 minutes to mark out the sequence based on what they can remember from what they just saw or heard. Each person adapts the sequence to their based.

MEMORY TECHNIQUE

TRANSLATING IN SMALL GROUPS

This is an exercise ideally for groups of 4, the exercise is explicitly looking at how we can translate, perceive and understand. Exploring different modes of communication as a guide for both following and creating movement.

Each person has a specific role, these roles can be swapped after each round, meaning everyone gets to explore each

- PERSON 1 is the DANCER or MOVER
- PERSON 2 is the DESCRIBER
 PERSON 3 is the DANCE INTERRETOR
- PERSON 3 is the DANCE INTERPETOR
 PERSON 4 is the OBSERVOR or CARER

Person 1 is moving in the ways that they want too.

Person 2 is watching them and using verbal descriptions, sounds or signs they are describing what they see. There are many ways to do this, have fun exploring whether to describe in action words, descriptive words, with imagery, or with metaphors.

Person 3 is listening to or observing the descriptions and moving accordingly, using them as instructions, or inspiration to lead their movement. Creating an interpretation of Person1s dance via person 2s description. Person 4 is the observer, watching all the roles and keeping a caring eye on everybody.

If working with deaf communities, the verbal description part can be done using sign language or imagery. Just make sure that the dance interpreter is always able to see the person doing the description. If working with blind communities, make sure that the verbal descriptions being used are accessible for that individual. Always adapting the exercise and challenging the forms of translation and language that work for you and your group.

You get to make the rules and break the rules!

LABAN MOVEMENT QUALITY EXERCISE

Laban is a movement analyst and notation system that has existed in the world of contemporary dance for many years, to keep it simple, this exercise is a word-based game that borrows it's a structure from LABAN. These 4 pairs of words are taken from Laban movement analysis and remind us of simple opposites, helping us to think about the different qualities of the ways we move.

Alone, in pairs or in groups, you can explore each of these word pairs. Later you can introduce other descriptive words and explore mixing them up.

For example, how can you FALL DIRECTLY or WIGGLE SLOWLY. Combining Laban movement qualities and other descriptive actions, you can have lots of fun creating movement.

- DIRECTLY AND IN DIRECTLY
- BOUND AND FREEHEAVY AND LIGHT
- HEAVY AND LIGHTCOLD AND WARM
- QUICKLY AND SLOWLYSHARPLY AND SOFTLY

A few examples of other descriptive words could be...

STRIKE, LICK, SLICE, SPIRAL, SLITHER, POP, TURN, FLICK, WIGGLE, FOLD, PUSH, FALL, JUMP, SPIN, PULL y STRETCH

Again, always remember to work relevantly with your group, displaying and communicating these terms in the most relevant and accessible ways! Have fun creating new ones too!



Let's have a look at some exercises ..

When teaching, you will always be working with different bodies. Be aware of who is in the room and try to show examples relate to the group.
Try to think about body to body examples that relate to the group.
Be radical and question the idea of what a neutral starting position is. Why is the image of a typically able-bodied person often the example? Change it up and let that translation process be adapted! There is nothing neutral ableism.
Take time. Technique can be hard and tiring for everybody and we all need time to learn.
Space - the spaces that we dance in can be very useful for how we teach and learn technique. Remember the floor, walls, chairs, ballet bars and millions of other physical supports and surfaces that can assist you to adapting technique.
Use each other- partnering with someone else and teaching each other is a good test to see how the technique or information has landed with each person. Take turns.
We are all teachers and we all have something to share with each other.

The language we use is very important. A dance technique like Ballet for example uses specific language,
but with the concept of translation, we can adapt it and use words like" bend" instead of "plie". We can
use imagery like toast popping out of a toaster to visualise or experience the idea of a bend in our bodies.
 When teaching, you will always be working with different bodies. Be aware

JERE ARE MY TIPS

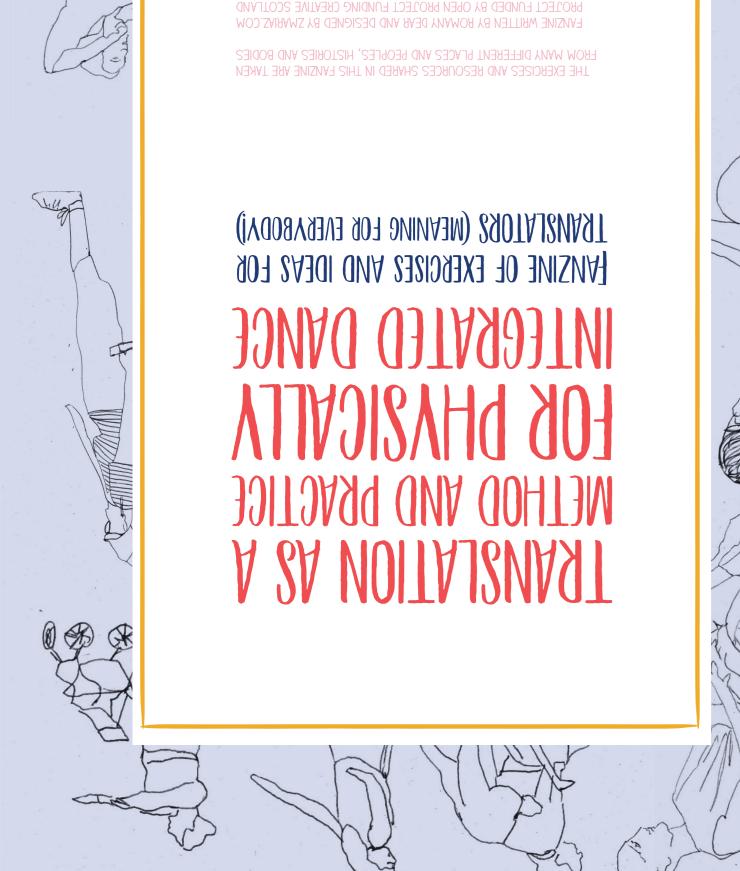
How can we make sure learning techniques are available and accessible to everyone.....?

Working with technique, phrases or sequences can feel especially exclusive at times, shared experiences from dance classes where those at the back don't. Or dance classes where they teach that there are certain ways to do a dance move or certain body types who can or can't do them. But it's not the only way!!! There are many beautiful and wonderful ways to work with technique, where everybody can feel included and be supported to learn. We are all the experts of our own bodies and we are all professionals at knowing how they move and what they need... and this is a technique! Technique is like a recipe or guideline. For example, there are many techniques for how to poach an egg, or how to do your hair, or how to plant something!

What is technique? Why do we teach it? How can we adapt and translate technique? What are the ways that we can teach it inclusively?

TECHNIQUE AND TRANSLATION





IMAGERY AND ENVIRONMENT - TECHNIQUE FOR GROUP CHOREOGRAPHY

Using the 8 counts of material that everyone has created in the section above named LANGUAGE AND TRANSLATION. You can create small and using the 8 individual counts that each person made, take time to teach each member of the group your sequence.

When working together, try to find the translations for each person to be able to dance your sequence. You can then try joining the 3 or 4 dances together so that you end up with one piece of choreography that everyone is dancing together. Be open to adapting and changes timing to find a collective rhythm.

Don't forget all the different things you can use to make things more accessible to others.

This is a group exercise about listening, which is an incredible technique to both explore and develop. How do we listen to each other? It is about watching and feeling the movement of each other and finding how it translates in your own body. It is about working as a collective to create a shared movement language.

The exercise is basically a slightly different version of *Follow the leader*, but the leader changes constantly. Like a flock of birds, the key is to stay close and listen, to move with empathy and subtleness for the others in your group. The group begins by all facing towards one direction and whoever is at the front of the group determines how the group moves, every time the direction or the front changes, so does the leader.

Explore simply to begin with, just with travelling and exploring changes of direction, later you can add in more movements. How does it work to move as a collective body that is made up of many diverse bodies and ways of

> THAT'S IT FOR THE EXERCISES, BUT THE IDEA IS THAT AS YOU AND YOUR COMMUNITY TRY THESE OUT, YOU WILL CONTINUE



Finally, remember that we are all translators of our experiences and the interpreters of our lives. We are all the experts of our own bodies and of how they move. By sharing each one of our unique

Think about what you need to feel invited to a dance space, what you need to arrive, to join in, and to safely leave the space? If you are a teacher, what helps you feel supported to teach? These questions and your answers are vital in helping each other continue creating accessibility and inclusion within DANCE and the rest of the world!!!! Keep asking them and keep sharing the answers!!!

Dancing is pure medicine for many of us, listening to music, feeling a rhythm, following our intuition and letting our bodies express it. Dancing is MAGIC! And it's the job of all of us to keep doing the advocacy and activism required to create spaces where we all get to feel invited to DANCE!!!

Don't be afraid to make mistakes ... we make them all the time and every time, we learn. Being responsible and conscious of ourselves and others and not being afraid to ask questions. Be curious and respectful.

Remember to have FUN and to enjoy all the juiciness of teaching and learning with others, to learn from the body and its endless offerings. The gift of seeing things from someone else's perspective, learning from another body and dancing to someone else's rhythm!

Let's forever continue to make spaces where everyone is INVITED, and everyone is supported to be there. It is no easy task but by nurturing the translator in each one of us... we can move a little closer.

THANK YOU TO ALL THE WONDERFUL, DIVERSE PEOPLE THAT HAVE HELPEI IN THE CONSTRUCTION OF THIS FANZINE, AND TO ALL OF YOU WHO ARE READING AND DISTRIBUTING IT A SPECIAL THANK YOU TO ALL THE PARTICIPANTS OF THE AXIS SUMMER

SCHOOL 2019 AND TO EVERYBODY AT CON CUERPOS AND INDEPEN- DANCE. THANK YOU TO CREATIVE SCOTLAND AND LISA ULMAN FOR FUNDING THIS PROJECT. THANK YOU TO ANDRES ARIZMEINDY, MARÍA JARAMILLO AND EMILIA MULLER GINORIO FOR THEIR SUPPORT AND COLLABORATION.

OF SUMMER SCHOOL 2019 AXIS PARTICIPANTS AND INTERNSHIPS

LOTTERY FUNDED





HTTPS://YOUTU.BE/LD0KHZMAIR4

expertise, we can continue to learn and create spaces where everyone feels welcome to participate and supported to keep dancing.

> in this fanzine, these definitions are how I have used the terms, but there are many ways to define them.

> > at the identity of disability as a social and political identity. Focusing on the personal language and needs of each person and viewing disability as a social category.

Below is a small appendix of some of the terms used

Assumption - is important in inclusion and integration. Trying not to make assumptions of one other on what you perceive to see. Using good intentions and respect, we can ask questions.

Accessibility - often refers to the accessibility of a building or mode of transport, Accessibility - often refers to the accessibility of a building or mode of transport, for example can a wheelchair user enter the space? But also, thinking about how a space can feel welcoming to everybody, whether regarding the physical, emotional or social elements of the space.

Accessible language - referring to ways of speaking that try not to exclude people. We can use more neutral or general language when speaking about the body, for example we can say, upper or lower limbs. We can use gender neutral language and person specific language. It is a way to simply be more conscious of the ways we speak and to be aware of who we are speaking too.

Ableism - is a term to speak about discrimination, we live in a very ableist word which generally discriminates against disability and diversity. Socially, emotionally,

> Check ins - is a term borrowed from therapy or counselling, but I am using it to simply refer to creating a space to physically or verbally check in, meaning, to ask questions and see how the other people in the space are doing. Personal self-check ins are also important. Knowing where you are at with yourself helps to be conscious

Concept -is an idea or a thought. I am talking about TRANSLATION as a concept.

Consent - is a form of checking in, a way of asking, whether it be verbally, with eye contact or with the body. However, you navigate it, consent is something that we all need to be aware of when working with other people and with each other's bodies.

Social and Medical model of disability - I refer to the social model, focusing on the individual needs of each person rather than general statistics or conditions. Looking

A big part of inclusion and accessibility is based on sharing and distributing, helping share about other peoples and places that exist in the world for everyone to discover.

Here is a list of resources, books, persons, interviews, essays, classes and spaces that exist in this huge yet small and wonderfully connected world. It is in no way complete, but it is a beginning. Enjoy!



A Guide to Theatre Access by Arts Council England http://www.accessibletheatre.org.uk/ Disability and Access Toolkit by showing up for racial justice. https://www.showingupforracialjustice.org/disability-justice.html digno.onehudesil.www//:sqtth onehud esid Laila White VIMEO https://vimeo.com/370724496 extensive list of resources

State Arts Disability Justice Resource, https://stateraarts.org/disability-justice

OTHER RELEVANT WEBSITES, LINKS AND VIDEOS

https://cfarconcordia.com/2017/05/19/access-intimacy-the-missing-link-Mia Mingus Essay on Access Intimacy https://leavingevidence.wordpress.com/2011/05/05/access-intimacy-theinitialconditions_booklet_final.pdf Zavitsanos Texts and Interview https://franklinstreetworksdocuments.files.wordpress.com/2015/10/ Park Mearthur and Constantina https://www.theskinny.co.uk/theatre/interviews/infrastructures-of-care precarias-TdS.pdf 02%y02%zojoJ\zhd\zəlif\flusfəb\zətis\tən.zətnsəfnsətxwww\\: interview-leah-lakshmi-piepzna-samarasinha/

Interview with Leah Lakshmi https://blog.lareviewofbooks.org/interviews/reimagining-disability-justice-

Cojos y precarias hacienda vidas que importan by traficantes de sueños

manual for inclusion in the arts Disability and Theatre, a practical by Stepahine Barton Farcas for Disabled and Non-Disabled Dancers Making an Entrance: Theory and Practice by Adam Benjamin

Desde mis ruedas by Asun Balzola Care Work: Dreaming Disability Justice by Leah Lakshmi Piepzna-Samarasinha Crip Theory: Cultural Signs of Queerness and Disability by Robert McRuer Crip Times: Disability, Globalization, and Resistance by Robert McRuer

BOOKS' ESSAYS AND INTERVIEWS

1 hq.9102_2019.pdf ARIKA, I wanna be with you everywhere event in NYC, U.S.A http://alicesheppard.com/wp-content/uploads/2019/04/PressRelease_ ARIKA, UK and USA http://arika.org.uk/about-us imsiM ni Isvits97 noitoM Karen Peterson Dancers and Forward https://www.karenpetersondancers.org/forwardmotion combany/ CIM Company, Portugal https://www.disabilityartsinternational.org/artists/profiles/cim-dance-The Restless Dance Theatre, Australia http://restlessdance.org/

SINS INVALID COLLECTIVE, USA https://www.sinsinvalid.org/ The GIMP Project, NYC, U.S.A https://vimeo.com/31353235 Full Radius Dance, Atlanta, USA https://fullradiusdance.org/ Dancing Wheels, Ohio, U.S.A https://dancingwheels.org/ Para Dance, United Kingdom https://paradance.org.uk/ Anjali Dance Company, United Kingdom http://www.anjali.co.uk/ Remix Dance Company, South Africa http://www.remixdanceproject.co.za/ Danza Mobile, Spain http://danzamobile.es/ Infinite Flow, Spain https://www.infiniteflowdance.org/artists Candoco, United Kingdom https://candoco.co.uk/ Birds of Paradise Theatre Company, Glasgow https://www.boptheatre.co.uk/ Gathered Together Festival in Scotland https://www.tramway.org/events/Pages/Gathered-Together.aspx

Amici Dance Company, United Kingdom https://amicidance.org/

Indepen- dance, Scotland http://indepen-dance.org.uk/ Compañía de Danza Sin Fronteras, Argentina - companiade companiadedanzasinfronteras.com Con Cuerpos, Colombia http://concuerpos.com/sitio/ respiracion.html http://anarquiacoronada.blogspot.com/2016/11/producir-otro-ritmo-otra-

item/2063-encinsz-wharf \construction \range \r Stop Gap Company, UK https://www.stopgapdance.com/ l dance Metwork International http://www.idancenetwork.eu/about/ Dance Ability International https://www.danceability.com/

DANCE COMPANIES, GROUPS, COLLECTIVES: